

Japanese Temples and Houses

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A general idea of the architecture of Japan may be gained from the study of a group of small prints called *surimono*, which hang in Gunsaulus Hall each year from October to January. The majority of prints in this exhibition (Series IV) illustrates the exteriors and interiors of dwellings in country and city; some of the *surimono* picture inns and tea-houses, and a few furnish glimpses of temples and shrines.

In the very early days of Japanese history, prior to the introduction of Buddhism in the sixth century, houses and temples were built after a common plan; the word *miya* was used to designate both the Shintō shrine and the palace of the ruler. According to Sir Ernest Satow, the dwellings of the earliest Japanese sovereigns were modest structures, wooden huts of rectangular form, with pillars planted firmly in the ground, and with a floor very close to the earth.

Possibly the floor originally was of mud with a raised wooden portion built only around the sides of the hut, and used for the sleeping quarters. The whole framework of the hut, consisting of posts, beams, rafters, door-posts, and window-frames, was tied together with cords made of twisted fibrous stems of climbing plants. The rafters projected beyond the ridge-pole and crossed each other, thereby ornamenting both ends of the roof which was heavily thatched. Two logs were laid along the ridge-pole and rested in the forks formed by the crossed rafters. In order to hold these logs in place, short logs at equal distances

were fastened at right angles to the ridge by twisted ropes which passed through the thatch and thus secured the roof together. At each end of the gable there was likely an opening through which the smoke was allowed to escape. This feature is still a conspicuous mark in almost every house; one very rarely sees a chimney in Japan. The walls and doors were at first made of rough matting and later of planking. The outlines of these early buildings were all straight; curves were not introduced until the Nara period (A.D. 712-784). All of the building materials were vegetable; tiles and metal trimmings were not employed until after the introduction of Buddhism.

Shintō worship, being primarily a nature cult, was doubtless originally celebrated out-of-doors. The first shrines were derived from the primeval hut and from an early time were built with an elevation, raised some feet above the ground, surrounded by a balcony and reached by a simple staircase. Both houses and temples were encompassed by fences. The architecture of pure Shintō may be studied to-day at Ise, where the main temple buildings are torn down and reproduced exactly every twenty years, thereby preserving the ancient form of shrine. Though there are a few touches indicative of continental influence, such as metal ornamentation, these buildings are excellent examples of early types of construction.

Prior to the introduction of Buddhism, Shintō shrines were always made of unstained cryptomeria wood; roofs were thatched, or covered with strips of bark or shingles. Within the yard there was always to be seen a gate-like structure known as *torii* ("bird rest") made of two upright trunks on the tops of which rested a long straight beam whose ends projected slightly. Beneath this was another horizontal beam whose ends did not project. In early days the

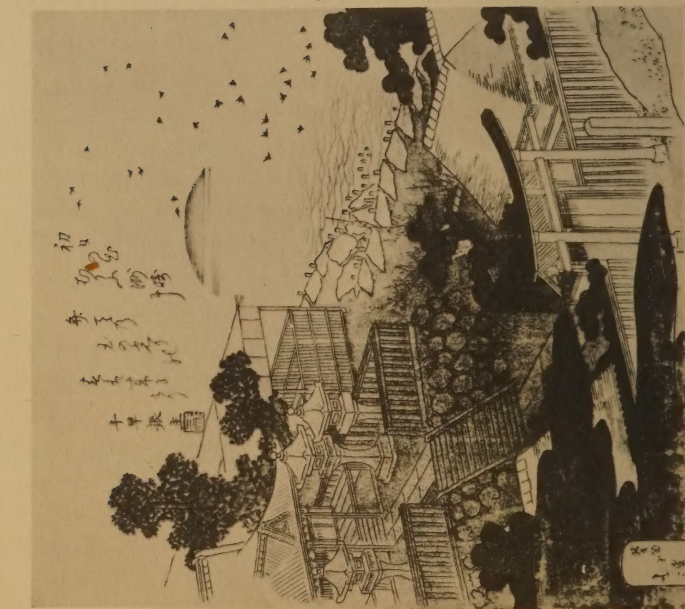


FIG. 1. TEMPLE OF BENTEN AT SUSAKI.
BY HOKKEI.

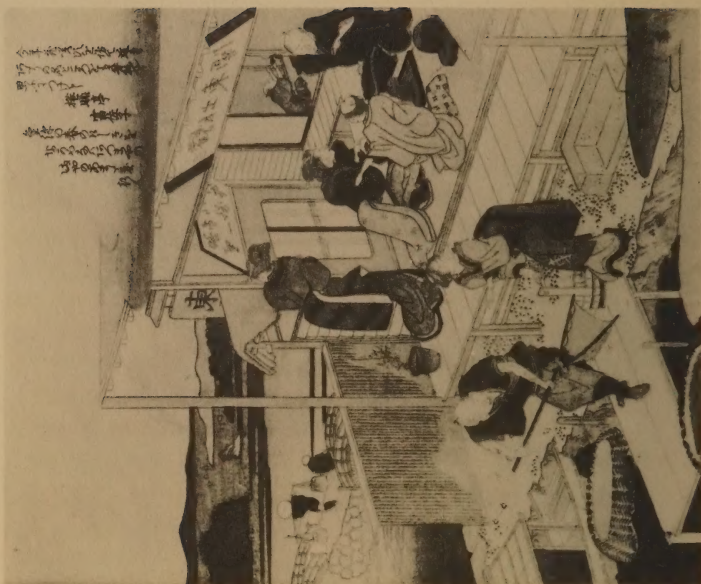


FIG. 2. INN AT KANAZAWA.
BY HOKKEI.

torii was always made of unpainted wood. It stood near the temple, and is thought to have been originally used as a perch for fowls which were offered to the temple, not as food, but as announcers of the break of day.

After the ninth century when Buddhism gained in influence and practically swallowed much of the Shintō religion, many of the primitive features of Shintō architecture were transformed into a new beauty. *Torii* were then made of stone, copper, or of wood lacquered red, and many lost their angular outline by the substitution of a curved beam on the top in place of the straight beam of pure Shintō form. Henceforward they were placed in the front of a temple and served as entrance gateways. In a *surimono* by Hokkei (Fig. 1) we may study the temple of Benten at Susaki, built in the late seventeenth century. In the foreground of the picture is the *torii* standing just outside the fence which has a roofed gateway for an entrance. In earlier days these gateways were thatched; some of the latter type may be seen in other prints in this exhibit. The Buddhists also changed the severe outline of certain Shintō *torii*, by adding to the crossbeams framed tablets ornamented with inscriptions. During the revival of Shintō in the nineteenth century, most of these Buddhist accretions were removed. One may be seen on the *torii* at Ushigozen shrine, pictured in a print by Hokkei.

It was customary for devotees and petitioners to erect *torii* before the entrance to a temple in honor of the deity who was worshipped therein. The number of such gifts was unlimited; in many places long vistas were formed by rows and rows of these votive offerings. In a long *surimono*, Hokusai has depicted the picturesque approach to the temple of Inari, to whom many *torii* have been dedicated. In certain of

the prints a number of stone lanterns will be noticed; these were also a form of votive offering. Many of them stand outside temples to-day; some are of considerable age, others are recent gifts from devoted followers.

Buddhism was brought to Japan from China by way of Korea, and was first introduced in A.D. 552. In the wake of the new faith, artists, sculptors, and architects came to the country, bringing with them the culture and arts of the continent, where Chinese civilization had reached a very high mark. Only the bare outlines of Buddhist temples are given in these small prints. The shrine to Benten at Susaki (Fig. 1) is one of the more modest of these edifices. This particular temple, though built in the late seventeenth century, will serve to illustrate some of the distinguishing characteristics of Buddhist architecture. It will be noted that the temple is set upon a rock foundation and that the lines of the roof are curved. The walls of the early temples were constructed of latticework filled in with plastered clay; the floors were at first of tile, later of wood; and the roofs were covered over with tiles which were generally ornamented on the ends. Pillars with brackets supported the curved roof. At first, they were of simple construction, and were decorated with cloud-forms; later, the brackets became very complicated in form. In the first few centuries after Buddhism was introduced, everything in the temple architecture was constructional, and ornament was applied only to constructional details. From the eleventh century on, decoration came to be applied more and more.

The period between the twelfth and fourteenth centuries is characterized by gorgeous decoration on the inside of temples and palaces. By this time, the dwellings of rulers had, through the influence of

Chinese palace architecture, become very costly and elaborate structures. The famous Silver and Golden Pavilions at Kyōto, of which only the latter is standing, must have been glories of splendor in the days of their pristine beauty. The Golden Pavilion is square, of three stories in height, and the roofs have the gentle sweeping curve of many of the temple roofs. The whole structure of the second story was covered with gold leaf, and the first story was profusely ornamented with paintings, some of which still remain.

The thirteenth and fourteenth centuries saw the beginnings of feudal architecture, and by the sixteenth and seventeenth centuries great strongholds belonging to the feudal lords were to be found in all parts of the country, particularly near Yedo (Tōkyō), which was the capital of the shōgun. These castles, of which a few remain, were usually square, of two or more stories, and built on steep stone foundations. Barracks, in which the retainers lived, surrounded the central castle. The walls of the lord's dwelling were covered with plaster or with tiles, windows were heavily barred, and roofs were usually tiled. The ends of the roof ridge were capped with copper terminals in the shape of carp or dragons, or with large tiles on which the owner's crest was blazoned.

In the seventeenth and eighteenth centuries, life became very luxurious among the military classes in Japan. Ornament was lavished upon everything connected with home and temple. During this period the temples at Nikkō, shrines to the Tokugawa shoguns, were built. One has only to glance at the tapestry hanging on the north wall in Gunsaulus Hall to appreciate the complicated structure of these shrines which illustrate the extreme degree to which temple architecture had developed in the seventeenth century. There one may see the graceful sweeping curves of

the tiled roofs, the elaborate use of gold and red lacquer in the gateways and cloisters, the complicated bracketing of the supports, the intricate openwork designs chiselled in gateways and in the friezes of the temples, and the carvings and paintings which adorn the horizontal beams, the eaves and ceilings. This temple, built under Buddhist influence, is a far cry from the simple Shintō shrine of pure unstained wood, with thatched roof. In order to appreciate the more compelling beauty of the early Buddhist structures one should study the series of plates published by the Shimbi Shōin of Tōkyō, under the title "Japanese Temples and Their Art Treasures." This book may be found in the Museum Library.

While temple architecture was developing new characteristics, the common style of dwelling was also passing through various changes. It is important to note, however, that very little of the Chinese influence is registered in the houses of the middle class. Through all the centuries their dwellings were made of wood, as were the Japanese temples. Stone was only occasionally employed for the feudal mansions. Storehouses, called *kura*, are sometimes of stone, but usually are frame structures made strong and fire-proof by an extremely thick coating of plaster. These buildings generally stand quite detached from the dwellings to which they belong.

To-day, in many houses in the larger cities, there are evidences of European civilization, such as electric light, plumbing, heating, and so forth. While adding to the comfort of living, these appliances in almost every case are found to be inharmonious with the simplicity and charm of the purely native dwelling. The descriptions which follow apply to houses seen to-day in the interior, and deal with dwellings pictured in this collection of prints, all of which antedate 1860.

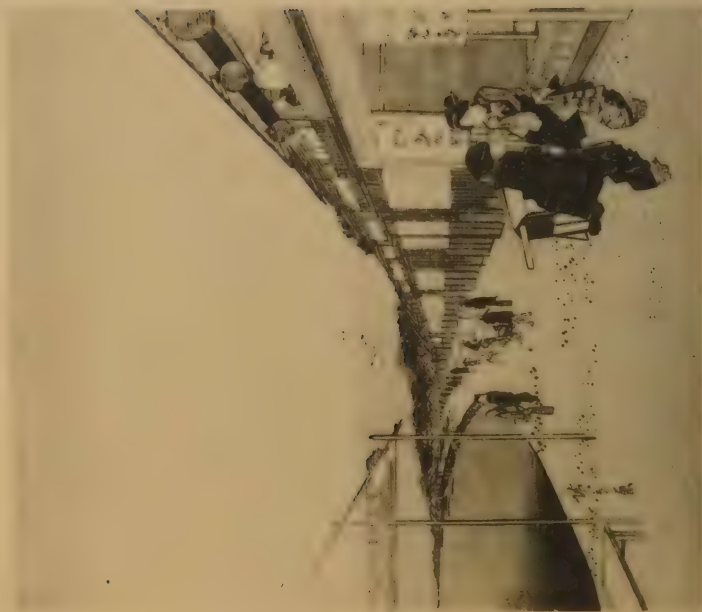


FIG. 3. WATER-FRONT AT SHINGAWA.
BY HIROSHIGE.



FIG. 4. WOMAN STEPPING INTO COURTYARD OF HOUSE.
BY HOKKEI.

The Japanese house gives the impression of being a flimsy, insecure structure, for it practically consists of several wooden beams, upright and horizontal, one or two wooden walls, and three or more sliding walls, which are covered with paper and which may be set up or removed at pleasure. Many houses have thatched roofs; the majority of city houses have roofs which are tiled. Through the recent disaster of the earthquake and fire in September, 1923, the outside world has been brought to realize that the Japanese people have had to evolve a house structure which will best respond to violent disturbance. They, therefore, build their houses of light materials and place the supporting beams on hollowed-out rocks which have been driven into the ground. Thereon the house may be free to sway with the earthquake tremors and not offer the violent resistance which would result from a structure built on a fixed stone foundation. While the roof of tile is one precaution against fire, the inevitable companion of earthquake, it is often the cause of much damage, through its great weight, at the time of violent disturbance when buildings sway, fall, and are shattered. In case of fire alone, tiles may be quickly removed from the roofs of adjoining buildings, board ceilings may be hastily packed up, and screen partitions, mats, and furniture carried off, thereby leaving only the skeleton framework as food for the flames.

It may be recalled that the early Japanese hut had its upright beams driven into the ground. These wooden supports undoubtedly rotted and crumbled within a few years after setting up. The stones on which the house beams of to-day rest serve not only as sockets in which the supports may oscillate, but also are protective shields against the damp surrounding earth. The typical house is of one story, built of unpainted wood, and is of the simple construction

outlined above—upright beams which run from the ground to the transverse beams and inclines of the roof. Whereas the beams and roof of the early hut were tied together with ropes of vegetable fibre, the framing of to-day's house is secured either by short strips which are let in to appropriate notches in the upright, or by longer strips of wood which pass through mortises in the uprights, and are firmly keyed or pinned in place. A Japanese house is a marvel of joinery and presents a rigid unit against lateral and diagonal shocks of earthquake and a solid resistance against the strains of lifting winds.

The small inn at Kanazawa pictured by Hokkei (Fig. 2) is built on the general plan of a private dwelling. The house is elevated about a foot and a half above the ground and reached by a simple step, in this case constructed out of stone blocks; other prints in this exhibition show steps made of wood or of stones in their natural form. It will be noted that the space beneath the building is open, unprotected from the winds which would sweep beneath it. Larger houses and inns, such as the row of two-storied buildings at Shinegawa (Fig. 3), have this space boarded up or latticed. This additional framework helps to secure the uprights.

Across the front of most of the houses, and partly surrounding them, is a veranda which is protected by overhanging eaves and which serves as the threshold to the living-room in the majority of dwellings. Here all sandals or clogs are slipped off and left before entering the house. At night and in stormy weather, heavy wooden sliding doors called *amado* are slipped into grooves which run along the edge of the veranda. These protect the passage and also shelter from the rain the *shōji* or movable walls which enclose at least two sides of the dwelling.

Shōji are semi-transparent, sliding screens made of a light framework entirely or partially covered with thin paper through which the light and sun filters. In cool bright weather, they serve as the outside walls, when the *amado* are removed and stored in a closet for the day. In summer, *shōji* are often entirely removed, and a large part of the house is thrown open to the fresh air and sunshine. Since much of the necessary lighting comes from the large *shōji*, windows are not essentially practical in their form, but are often purely ornamental. All sorts of shapes have been used for these openings called *mado*. Their enclosures likewise run in grooves, are paper-covered, and called *shōji*. Many charming designs for windows may be studied in Edward S. Morse's book "Japanese Homes," a work of extreme value both on account of its detailed subject-matter and its numerous illustrations.

While the street front of a house may be plain and sombre, the back, where the best rooms are located, is usually made beautiful and inviting by a garden which is often a miniature landscape with evergreens, small brook, foot-bridge, rocks of picturesque forms, and a stone lantern. Many of these garden accompaniments are pictured in these small prints; several stone lanterns of different shapes may be singled out.

Fences are also of interesting and odd forms; three rather common ones are here illustrated, one is of bamboo, another of brushwood, and a third of reeds or rushes bound together in bundles. (See bamboo and brushwood fence in Department of Botany, Hall 27.) A peculiar form of fence, pictured several times, is that known as "sleeve-fence" (*sodegaki*). This is usually four or five feet long, strictly ornamental and always built out from the side of the house or from a permanent wall. It often serves as a screen for concealing the entrance to the toilet-room

which is built at one end of the veranda. Nearby in the garden will be found the *chōdzu-bachi*, a receptacle used for holding water to pour over and wash the hands. There are many attractive types of *chōdzu-bachi*, some are of bronze, others are made of stone or of pottery. The simpler form is a wooden bucket and a dipper suspended from the eaves by a bamboo stick. The one in Fig. 7, at the right of the picture, is a tall cylinder of stone with a depression in the top; a small dipper is resting upon it.

For many centuries the Japanese have been devoted to the drinking of tea. In many of the older gardens there are small tea-rooms, buildings quite distinct from the popular rustic summer-house wherein these nature-loving people like to retire to admire a pleasing view or listen to the singing insects at dusk.

The tea-room became a very important adjunct to the Japanese house in the fifteenth century when tea-drinking developed into an elaborate ceremony with certain rules of procedure rigidly outlined. The ceremony goes by the name of *cha-no-yu*. Tea drinking was at first enjoyed only by the priests, and was especially practised by followers of the Zen sect of Buddhism, who spent much of their time in the quiet contemplation of nature. The priests undoubtedly held their early meetings in the temple groves. The keynote of the tea-ceremony has always been the love of nature and simplicity. When the custom was generally adopted, tea-rooms were built adjoining the private dwellings. They were of a severe style, with rough plaster walls, plain white paper on the *shōji*, and with woodwork generally left in its natural rugged state. The entrance was made low, so that it was necessary for one entering to prostrate himself and crawl in on his hands and knees in the attitude of

humility. Within, the plan was similar to the guest-room of the house, which will be described in the following pages.

The street entrance to a house is pictured in another *surimono* by Hokkei (Fig. 4). At the right is a shed-like structure used for storing household supplies such as bales of rice. A servant holding a paper lantern stoops in front of two women and adjusts the shoes as they step down from the veranda. At the extreme right, one may see two little jars of bottle-form standing on a shelf. This is the *kamidana* or "god-shelf," whereon is placed a miniature shrine of unstained cypress wood, of Shintō form, containing written charms and wooden tablets bearing the names of different Shintō deities. Before the shrine there is usually placed a small pottery lamp with a wick floating in rape-seed oil, a pair of vases containing sprays of the sacred *sakaki* (*Cleryera japonica*), and two bottle-shaped jars holding wine for the gods. The ancestral tablets are worshipped in another room of the house, or are placed in the miniature Buddhist shrine which is of more elaborate form.

In the centre of the picture (Fig. 4) one may see a hanging curtain slashed into three panels and decorated along the bottom with a swastika border. Such curtains are often used at shop entrances or at kitchen doors or to screen closet-like recesses within the house. In pictures of noblemen's dwellings there are often to be seen hanging curtains suspended from a lacquered stand that consists of a square base supporting two upright rods upon which is fashioned a long transverse bar. On the west wall Keisai has pictured such a curtain in a courtier's home.

As one enters a house, he notices many forms of screens used as protections and as partitions. When

the outside walls are removed in warm weather, bamboo curtains, many of them with delicate designs traced upon them, are hung up just within the lintel of the room, affording shade and free passage of air. It is customary to place across the space opposite the entrance, a standing screen of one leaf, usually of wood, with a solid frame supported by two transverse feet. These single-leaved screens are called *tsui-tate*. Three appear in this selection of pictures; two are ornamented with pictorial designs, the other (at right in Fig. 5) is decorated with caligraphy. Screens of two panels known as *furosaki byōbu* ("screen to protect the fire-vessel") are low affairs sometimes folding and sometimes in the rigid form of two wooden panels set at right angles. Large folding screens (*byōbu*) are of two, four, or six panels, and are often of great value, especially when covered with paintings by one of the great masters. Some of the rarest of these screens come in pairs, the designs of which are complementary one to the other. A folding screen ornamented by an unknown artist of the Tosa school is installed in Gunsaulus Hall.

Most of the partitions in a Japanese house are movable, and are in the form of sliding screens which run in grooves above and below. The upper grooves are set in the lintel or beam which is at a height of six feet from the floor and which runs the full length of the room. There is naturally a space left between this beam and the ceiling; it is either closed by a plastered partition or filled in with two or more ornamental panels of woodwork known as *ramma*. Upon these fields many beautiful designs are carved in open-work or in low relief, or one may see examples of light trellis-work done in bamboo filling in this open space.

The partition screens are called *fusuma* and, unlike the outside movable walls or *shōji* whose slight

framework is covered with paper which is translucent, these screens are covered on both sides with thick paper, and give the appearance of solid walls. In less pretentious houses they are undecorated, except by an ornamental quality of paper. In other dwellings and especially in homes belonging to the nobility, these sliding panels bear upon them paintings of extreme beauty and value. Some of them represent a long panorama which stretches across the whole length of the room.

When light is required in an inner room, a *shōji* panel is often substituted for the central *fusuma* panel. In summer, light reed screens sometimes replace the *fusuma*. These are known as *yoshido* from the name of a slender rush (*yoshi*) of which they are made. Through this close grating the air and some light may enter. Partitions of *yoshido* are set up in a room pictured in a long *surimono* by Hokusai. On one side of the screens a dancer performs in a room lighted by candles, on the other side, half-hidden from view, one may distinguish the audience and the musicians. Partitions are often entirely removed, thereby throwing all rooms together into one large hall.

The size of a Japanese room is never reckoned in feet, but rather by the number of mats, for all floor spaces, bounded by the grooves for the sliding partitions, are covered over with heavy mats (*tatami*) of a uniform size, three by six feet. These are made of several thicknesses of straw, matted and sewed together with string, and bound on the edges with a strip of black cloth. When laid on the floor, they are so placed that the corners of four mats never come together; the corners of two mats abut against a third. The common sizes for rooms are six and eight mats. All rooms are rectangular with the exception of the guest-room, in which there is an alcove with two bays. One

of these is a clear recess with a slightly raised floor; it is called the *tokonoma*. The other consists of a small closet with sliding doors usually built in connection with a shelf of two levels, which is known as "different shelf" (*chigaidana*). The *tokonoma* is clearly visible in Fig. 5, at the back on the right side. Within it stands a bronze vase holding a flower-arrangement. On the wall at the back is a hanging picture (*kakemono*) decorated with writing; fine calligraphy is as much admired in Japan as is skillful painting.

The word *tokonoma* literally means "bed-place." Some authorities trace the origin of this raised recess to the ancient raised sleeping place, others describe it as the place of honor awaiting the not impossible visit of the emperor. Some, particularly Captain Brinkley, tell us that the *tokonoma* was an adoption from the Zen monasteries, wherein the tea-ceremony mentioned above was first practised. In the monastery alcoves, there might have been hung a sacred picture; or there probably stood a Buddhist statue which served to abstract the thought of the monk, as he sat before it in contemplation. The house *tokonoma* to-day serves as the platform, whereon is placed a rare treasure of art. Only one object and one painting or series of paintings are shown at a time; and these latter are changed with the seasons. The rest of the household treasures are kept either in the closet connected with the *chigaidana*, or in the fireproof storehouse built near the dwelling.

Restraint and simplicity are notable features throughout the Japanese house. All of the woodwork is left unstained, the grains, the colors, and natural textures are greatly admired. What we might consider blemishes, such as knots and twists, are marks of beauty to Japanese. Particular care is evidenced in choosing the wood for the post (*toko-bashira*)



FIG. 5. SCENE IN GUEST-ROOM WITH TOKONOMA.
BY GAKUTEI.



FIG. 6. MAN WRITING NEAR OPEN WINDOW.
BY GAKUTEI.

which heads the partition between the *tokonoma* and the *chigaidana*. In Fig. 5 a rough bark-covered pillar may be seen in the centre of the picture, immediately behind the central figure. Several characteristic forms of *toko-bashira* are on exhibition in the Department of Botany in Hall 27. The gnarled and rugged trunks which are there displayed are among the most desirable types.

There is a marked lack of furniture. No chairs are seen, since it is the custom of the country to sit on the floor on one's heels. Cushions and mats are sometimes used as seats. There is no such thing as a bedstead, for the Japanese also sleep on the floor, lying on and under thick quilted comforters called *futon*. No sheets are used, and it is a simple matter to fold up the *futon* and store them away in a cupboard and relieve the room of any appearance of a sleeping chamber. Pillows are of various forms. Before the reformation in 1868, when many men wore their hair long and arranged in a stiff, elaborate fashion, they, as well as women, when sleeping supported their necks upon the wooden pillow of box-form (*makura*), which is capped by a cushion covered over with a folded sheet of crepe paper. Occasionally one finds in these wooden pillow-bases a small drawer wherein a folding lantern, matches, or toilet articles could be stored. Some pillows used in former times were of porcelain. To-day the majority of men rest with their heads upon a small hard pillow of bolster form. A *surimono* by Kuniyasu, hanging on the west wall, pictures a bed made of several *futon* with the pillows of box-form lacquered black.

Low tables are used as writing-desks, and are of various styles. Plain, unstained wood, red and gold lacquer, and wood with pearl inlay are all represented as materials employed in the construction of writing-

tables pictured in these prints. In Fig. 6 a poet sits within the writing space near an open *shōji*, which half discloses a garden at the back of the house. On the low table are some books and an ink-stone upon which the cake of ink is rubbed after being slightly moistened. The man holds in one hand a writing-brush; in the other, a long strip of decorated paper called *tanzaku*, a form used for the inditing of short poems.

There is usually no distinct dining-room in a Japanese house. Food is brought into the guest-room on individual tables or trays which are set down on the floor before the guests. It may be unnecessary to mention the charming bowls and cups of porcelain and lacquer in which the food is served; however, a close scrutiny of these prints reveals a variety of dishes which are worth studying.

Flower-pots of diverse forms and sizes are also well represented in this collection. Many of them are of blue and white porcelain (Fig. 7); others are of pottery glazed in soft shades of blue, gray, or brown, and some are of bronze with ornamentation embossed or inlaid. Every home, however modest, has a potted plant on the window-sill, porch, or floor, and its flower-arrangement in the *tokonoma*. Like a knowledge of the tea-ceremony, the art of flower-arrangement is thought to be a necessary accomplishment for the cultured person. Flowers are very carefully placed so as to represent the three entities of heaven, man, and earth. They are never crowded haphazard into a container, but are studied and grouped so as to give the effect of a growing plant. Tubes of bamboo and rough pottery partially glazed are often preferred as vases on account of their rugged simplicity which contrasts with the exquisite beauty of a living blossom.

The Japanese are very fond of picnic parties, and for such occasions use special cabinets known as *bento-bake*. Two made of gold lacquer are pictured on the north wall. *Bento-bake* are fitted with food boxes, deep and shallow trays, which fit one on top of another, and with wine bottles generally made of porcelain or silver.

One print by Gakutei illustrates an antique form of book-cart, a box-like contrivance fitted with wheels and called *fuguruma*. A companion picture shows a young lady seated within an enclosure of golden screens, holding in her hand a lacquered box used for the despatching of letters; such boxes are known as *fubako*.

Two more pieces of furniture may be studied in Fig. 7. One is a low chest of drawers, a sort of bureau (*tansu*) made of lacquer and used for holding toilet-articles such as combs, hair-ornaments, rouge for the lips, and paint for whitening the face. The other is a lacquer stand of easel-form, on which is set a metal mirror partially covered with a silken cloth. A mirror-stand is often combined with the chest of drawers, being smaller than the one illustrated and set into the top of the bureau.

In addition to the *kakemono* displayed in the *tokonoma*, one often sees a decorative panel, called "post hide" (*hashira kakushi*), hung on one of the upright beams which comes in the middle of a partition between two corners of a room. The best of these panels are of dark cedar decorated on both sides, which are exposed alternately as fancy directs. In Fig. 5 at the left there is a wooden calendar hung on a post. This panel is divided longitudinally, and the long and short months are listed in two columns.

Heating arrangements in native houses are very simple. An open fireplace with a chimney is entirely

foreign to the Japanese home. In place of this one finds either a fireplace (*furo*) sunk in the floor in the tea-room and kitchen, or a portable brazier called *hibachi*. In each of these there is a bed of fine ashes in which a few pieces of burning charcoal glow. *Hibachi* are of many forms. The simplest and most common are wooden boxes, either copper lined or containing an earthen vessel for the fire-pot. Some *hibachi* are objects of great beauty, displaying the art of the metal-worker, the potter, and the lacquerer. Three types of braziers are illustrated in Figs. 5 and 6. In the first picture the large one in the centre is of bronze. Behind it a woman sits holding in her right hand the tongs used for stirring the coals. A man seated at the left is being entertained by a girl who plays a tune upon a row of differently sized cups. He rests his hand upon a large earthen brazier which has a cover upon it. Nearby is another brazier, tall and cylindrical, used for the heating of the water pot; a fan with which to blow the coals lies on the floor. In many of the prints one may study a special form of small brazier which goes by the name of *tabako-bon*, because it is a convenience used for smokers of tobacco. It consists of a box, either plain or lacquered, with or without handle, and fitted with two receptacles,—an earthen vessel for hot coals and a bamboo tube or segment used as a hand cuspidor. Some of the *tabako-bon* here illustrated are fine examples of the lacquerer's art, and one is fitted with receptacles of silver.

In severe weather the family crowds around a sunken hearth or fireplace covered with a latticed frame (*kotatsu*), over which a quilt can be thrown. Beneath this cover several people can conveniently slip their knees and heat the lower part of their bodies. Robes are warmed in much the same way, as may be seen in Fig. 8, where a kimono lies upon a bamboo



FIG. 7. WOMAN STANDING ON VERANDA.
BY SHINSAI.



FIG. 8. KIMONO BEING WARMED OVER BRAZIER.
BY YANAGAWA SHIGENOBU.

rack beneath which burns a small fire. In the background a sash hangs over a screen of the form called *iko*, used especially as a rack on which to hang clothes.

Stone garden lanterns and stone temple lanterns have already been mentioned. Street lights were formerly somewhat similar to the temple lanterns or consisted of a wooden post to which a folding paper lantern was held in a fixed position by a tight string and protected from the rain by a small curving roof. Before the introduction of kerosene and electricity, all house lighting was effected by the use of candles and vegetable-oil or wax lamps. Candles in Japan are not fitted into sockets, but are fixed on prickets, and hence are made hollow in the centre. The wick is a roll of paper similar to a paper taper. Candlesticks are of many forms and materials. Iron, brass, pottery, porcelain, and lacquered wood, all are used in the making of them. Tall standing sticks with plate-like bases are illustrated in certain long prints in this exhibition.

Another type appears in prints by Shinsai and Hokusai. It is of metal, has three small legs and a long handle, and is fitted with an hexagonal shade covered with paper. Such lamps are convenient for carrying or for resting on the floor. A common form of lamp is the *andon*. It is a square frame of wood with open top, the sides of which are covered with paper. One side is in the form of a movable lid, or two sides are hinged so as to form doors. Within this frame a small triangular shelf is fastened, on which is set the small pottery lamp with wax and wick. The paper-covered frame is raised and secured to two uprights which are fixed in a square base with a small drawer convenient for extra wicks and saucers of oil. The picturesque custom of carrying a lantern when going out at night has fortunately not entirely disappeared. For this purpose the paper lantern, either of

the folding or the stiff variety, is used. These travelling lanterns are almost always decorated with the crest of a family or the name of an inn or some quaint attractive design. Several appear in these prints, the one in Fig. 4 being a typical form.

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